

CHAPTER I

INTRODUCTION

A. Background of the Study

There are a lot of ways to learn and understand the literature such as: knowing the meaning of literature by reading and learning from the literary work itself. Literature represents a language or people who relates to human's culture and tradition. It can be said that all of human activities are never far from literature, such as: humans' personality, humans' social life, etc. So there is literary works that appear in the middle of humans' life as literary development (Suroso & Santoso, 2008: 1). The literary works itself can be expressed through its genres such as: poem, novel, film, drama and etc. It depends on the people how they want to express it and analyze it. Here the writer wants to try to analyze one of the literary works mentioned above, a drama. The drama is *Uncle Vanya* written by Anton Chekhov.

Uncle Vanya is a play by the Russian playwright Anton Chekhov. It was first published in 1897 and received its Moscow première in 1899 in a production by the Moscow Art Theatre, under the direction of Konstantin Stanislavski.

The story begins from a garden in the family estate of Serebryakov. Astrov and Marina discuss how old Astrov is grown, and how he feels bored with his life as a country doctor. Vanya enters, yawning from a nap, the three complain about how all of his bussiness has been disrupted since the

professor and his wife, Helena, arrived. As they're talking, Serebryakov, Helena, Sonya, and Telegin return from a walk. Vanya calls the professor "a learned old dried mackerel," criticizing him for his pomposity and the smallness of his achievements. Vanya's mother, Maria Vasilyevna, who idolizes Serebryakov, objects to her son's derogatory comments. Vanya also praises the professor's wife, Helena, for her beauty, arguing that faithfulness to an old man like Serebryakov means silencing youth and emotions — an immoral waste of vitality. Astrov is forced to depart to attend a patient, but not before delivering a speech on the preservation of trees, a subject he is very passionate about. Act I closes with Helena becoming exasperated as Vanya declares his love for her.

Serebryakov's dining room, several days later. It is late at night. Before going to bed, Serebryakov complains of being in pain and of old age. Astrov arrives, having been sent for by Sonya, but the professor refuses to see him. After Serebryakov is asleep, Helena and Vanya talk. She speaks of the discord in the house, and Vanya speaks of dashed hopes. He feels he's misspent his youth, and he associates his unrequited love for Helena with the devastation of his life. Helena refuses to listen. Alone, Vanya questions why he did not fall in love with Helena when he first met her ten years before, when it would have been possible for the two to have married and had a happy life together. At that time, Vanya believed in Serebryakov's greatness and loved him; now those beliefs are gone and his life feels empty. As Vanya agonizes over his past, Astrov returns, the worse for drink, and the

two talk together. Sonya chides Vanya for his drinking, and responds pragmatically to his reflections on the futility of a wasted life, pointing out that only work is truly fulfilling.

Outside, a storm is gathering and Astrov talks with Sonya about the suffocating atmosphere in the house; Astrov says Serebryakov is difficult, Vanya is a hypochondriac, and Helena is charming but idle. He laments that it's a long time since he loved anyone. Sonya begs Astrov to stop drinking, telling him he is beautiful and should create rather than simply destroy himself. The two discuss love, during which it becomes clear that Sonya is in love with the Doctor and that he is unaware of her feelings.

When the doctor leaves, Helena enters and makes peace with Sonya, after an apparently long period of mutual anger and antagonism. Trying to resolve their past difficulties, Helena reassures Sonya that she had strong feelings for her father when she married him, though the love proved false. The two women converse at cross purposes, with Helena confessing her unhappiness and Sonya gushing about the doctor's virtues. In a happy mood, Sonya leaves to ask the professor if Helena may play the piano. Sonya returns with his negative answer, which quickly dampens the mood. It's a little piece of home.

Vanya, Sonya, and Helena are in the living room of Serebryakov's house, having been called there by Serebryakov. Vanya calls Helena a water nymph and urges her, once again, to break free. Sonya complains to Helena that she has loved Astrov for six years and that because she is not beautiful,

he doesn't notice her. Helena volunteers to question Astrov and find out if he's in love with Sonya. Sonya is pleased, but before agreeing she wonders whether uncertainty is better because then, at least, there is hope.

When Helena asks Astrov about his feelings for Sonya, he says he has none and concludes that Helena has brought up the subject of love to encourage him to confess his own emotions for her. Astrov kisses Helena, and Vanya witnesses the embrace. Upset, Helena begs Vanya to use his influence so that she and the professor can leave immediately. Before Serebryakov can make his announcement, Helena conveys to Sonya the message that Astrov doesn't love her.

Serebryakov proposes that he solves the family's financial problems by selling the estate, using the proceeds to invest in interest-bearing paper and buy a villa for himself and Helena in Finland. Angrily, Vanya asks where he, Sonya, and his mother would live. He protests that the estate belongs to Sonya and that Vanya has never been appreciated for the self-sacrifice it took to rid the property of debt. As Vanya's anger mounts, he begins to rave against the professor, blaming him for the failure of his life, wildly claiming that without Serebryakov to stop him, he could have been a second Schopenhauer or Dostoevsky. In despair, he cries out to his mother, but instead of comforting her son, Maria insists that Vanya listen to the professor. Serebryakov insults Vanya, who storms out of the room. Helena begs to be taken away from the country and Sonya pleads with her father on Vanya's behalf. Serebryakov exits to confront Vanya further. A shot is heard

from offstage and Serebryakov returns, being chased by Vanya, who is wielding a loaded pistol. He fires the pistol again, point blank at the professor, but misses. He throws it down in disgust and sinks into a chair.

As the final act opens, a few hours later, Marina and Telegin wind wool and discuss the planned departure of Serebryakov and Helena. When Vanya and Astrov enter, Astrov says that in this district only he and Vanya were “decent, cultured men” and that ten years of “narrow-minded life” have made them vulgar. Vanya has stolen a vial of Astrov’s morphine, presumably to commit suicide; Sonya and Astrov beg him to return the narcotic, which he eventually does.

Helena and Serebryakov bid everyone farewell. When Helena says goodbye to Astrov, she admits to having been carried away by him, embraces him, and takes one of his pencils as a souvenir. Serebryakov and Vanya make their peace, agreeing all will be as it was before. Once the outsiders have departed, Sonya and Vanya pay bills, Maria reads a pamphlet, and Marina knits. Vanya complains of the heaviness of his heart, and Sonya speaks of living, working, and the rewards of the afterlife: “We shall hear the angels, we shall see the whole sky all diamonds, we shall see how all earthly evil, all our sufferings, are drowned in the mercy that will fill the whole world. And our life will grow peaceful, tender, sweet as a caress. . . . In your life you haven’t known what joy was; but wait, Uncle Vanya, wait. . . . We shall rest.”

Anton Pavlovich Chekhov was born in the old Black Seaport of Taganrog on January, 17.1860. He was a Russian short-story writer, playwright and physician, considered to be one of the greatest short-story writers in the history of world literature. His career as a dramatist produced four classics and his best short stories are held in high esteem by writers and critics. Chekhov practiced as a doctor throughout most of his literary career.

His first story appeared in Moscow paper in 1880. In 1884, he took his degree as doctor of medicine and decided to practice, although his writing had by now taken on a professional character. His play are, *The Sea Gull* (1897), *Ivanoff* (1887), *The Swan Song* (1888), *The Boor* (1888), *The Demon* (1888), *The Three Sisters* (1901), *Uncle Vanya* (1899), and last play *The Cherry Orchard* (1904). Besides, Chekhov also wrote short stories. His first collection of stories appeared in 1887. He was dead on 1904 because of heart attack in Baden Wieler, Germany. He was buried in the cemetery of the Novodeviche Monastery in Moscow.

Uncle Vanya story is very interesting to analyze. There are some aspects that make this story very interesting to analyze. First, the story is written by Anton Chekhov, a famous playwright. Second, Uncle Vanya play is unique among Chekhov's major plays because it is essentially an extensive reworking of his own play published a decade earlier. Third, because the play had previous small runs in provincial theatres in 1898 and the last is Uncle Vanya play is a simple life story so that it makes the reader understand the inner meaning of the story. The initial reviews were

favorable yet pointed to defects in both the play and the acting. As the staging and the acting improved over successive performances, however, and as "the public understood better its inner meaning and nuances of feeling," the reviews improved. *Uncle Vanya* became a permanent fixture in the Moscow Art Theatre.

Based on the explanation above, the writer is interested in analyzing the major character, Uncle Vanya, because he has a very important role in the story, and gives information about psychological phenomenon. The writer will analyze the *Uncle Vanya* drama by using social psychological theory. So the writer gives the title of this research **“COMPULSIVE DRIVES OF UNCLE VANYA ON KEEPING THE TRUST IN CHEKHOV’S *UNCLE VANYA* DRAMA (1896): A SOCIAL PSYCHOLOGICAL APPROACH”**

B. Literature Review

Based on researcher’s observation, in Sebelas Maret University and Muhammadiyah University of Surakarta, researcher found that no one has conducted a research on “Compulsive Drives of Uncle Vanya on Keeping the Trust in Chekhov’s *Uncle Vanya* Drama (1896)” using a social psychological approach.

C. Problem Statement

In this research, the writer will propose a single problem statement. The problem of the research is how the compulsive drives of Uncle Vanya on Keeping the Trust is reflected in *Uncle Vanya* drama.

D. Limitation of the Study

This study is limited to the compulsive drives of Uncle Vanya and how the compulsive drives influence his personality development in Chekhov's *Uncle Vanya* drama. This study uses social psychological approach.

E. Objectives of the Study

Dealing with the problem statement above, the objectives of the study will be:

1. To analyze the play based on its structural elements.
2. To analyze the play based on social psychological approach.

F. Benefits of the Study

The result of the study will be highly expected to give benefit as follow:

1. Theoretical Benefit

- a. To enrich references of social psychological approach in a drama, which can be used by those who are interested in analyzing this literary work.
- b. To give a high contribution to the body of knowledge, particularly to those who are interested of Chekhov's *Uncle Vanya* play.

2. Practical Benefit

This research gives a deep understanding for the writer herself about the play based on social psychological approach.

G. Research Method

1. Object of the Study

In this research, the object of the study is *Uncle Vanya* (Ivan Voynitsky).

2. Type of the Study

This type of research is qualitative in which the researcher does not need statistic to collect, to analyze and to interpret data. In brief, qualitative research is the research employing the method of collecting, describing, classifying and analyzing the data and then drawing conclusion.

By using the qualitative method, this research is aimed to describe the compulsive drives of Uncle Vanya on keeping the trust in *Uncle Vanya* drama based on social psychological perspective.

3. Type of the Data and the Data Source

The data will be classified into two categories, primary data and secondary data:

- a. The primary data is the text of Anton Chekhov's drama "*Uncle Vanya*" translated by Marian Fell. It was originally published in 1916 by Charles Scribner's Sons.
- b. The secondary data are taken from other sources related to primary data such as references from internet related to *Uncle Vanya* drama.

4. Technique of the Data Collection

To collect the data, the writer uses the documentation method:

- a. The writer reads and observes "*Uncle Vanya*" text play.
- b. The writer looks for the data and writes the data based on its classification.
- c. The writer selects the data.

5. Technique of the Data Analysis

In this thesis the technique that will be used to analyze the data is descriptive analysis technique. The researcher will describe the structural elements of the play with social psychological approach. The collected data will be interpreted and analyzed in detail through social psychology in this case by showing the compulsive drives of Uncle Vanya in *Uncle Vanya* play: social psychological approach, then giving conclusion based on the analysis.

H. Research Paper Organization

The research paper will be divided into five chapters. The first chapter is introduction, which consists of the background of the study, literature review, limitation of the study, problem statements, objective of the study, benefits of the study, research method and research paper organization. The second chapter is underlying theory, which consists of the notion of social psychology, basic assumptions of social psychology, and structural elements. The third chapter is the structural analysis of the play. The fourth chapter is the social psychology analysis of Uncle Vanya. And the last chapter is conclusion and suggestion.